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THE DECORATOR AND FURNISHER.

texture of their productions, and England excelled in transparency; how to combine the two advantages was the question to be solved, and in a very large measure, though perhaps not quite satisfactorily, this was effected by the process known as the Lobmeyr process, of which we give some illustrations. It is, of course, impossible to realize on paper the effect of glass, but some idea of the result achieved by the house of Lobmeyr may be gained by comparing our reproductions of their manufacture with that of some old Bohemian glass dating from the beginning of the eighteenth century.—*Art and Letters.*

BEDROOM FURNISHINGS.

BY MARY F. HARMAN.



PRETTY rose room has the wall covered with plain cartridge paper in a pale rose tint, with a deep frieze of wild roses on a cream ground, a picture moulding dividing the two. The window hangings are of pink satine with a full ruffle of the same at the edge, and pane curtains of white dotted Swiss are placed next the window. A comfortable couch is covered with the satine, and piled high with pillows in the same colorings, while the bedstead, which is painted white, has a spread and round bolster of the same. The floor has a white matting of fine weave, and Japanese cotton rugs in dull tones are used wherever necessary. A simple screen, painted white, is filled in with panels of rose-colored silk, and down pillows covered with old red corduroy fill the wicker chairs.

This scheme of furnishing may be followed out in a very elaborate manner, or it may be done at comparatively slight expense. Paper for the walls may be bought as low as thirty cents a roll, and an iron bedstead, painted white with brass trimmings, which looks very well, is only ten dollars. Old and discarded furniture, if scraped with a piece of glass and sand-paper until smooth, may be painted white with the enamel or porcelain finish, and have quite the effect of a new set. Rattan chairs which have grown soiled and yellow, may be given the same treatment, and a high wooden screen, which is sold in the shops for three dollars, may be quite transformed by the use of two or three coats of the paint, with a little gilding here and there.

A yellow room may be easily arranged by covering the wall surface with a pale yellow paper, and having a deep frieze of yellow flowers, daffodils, narcissus, etc., on a cream ground. Plain yellow matting of good tone comes now at moderate rates, and if for a winter room, white for rugs have a very handsome effect with it. The couch in this room may have a cover of cretonne, cream ground with large, yellow flowers, and pillows for the back of the same; and the furniture may be either of willow or of plain pine painted white. A sitting-room decorated in this way has a narrow, pine shelf three and one-half feet from the floor, running around the entire wall. This is painted white to match the wood-work, and serves to hold pictures, bric-à-brac, books, etc. The shelf, which is placed over the mantel-piece, is five feet from the floor, and this is draped with a pale yellow scarf, and holds an engraving and some pieces of China in yellow. All the China is yellow or white, and the table-covers are white, with yellow silk embroidery.

A bedroom, recently re-decorated, has a simple paper in light olive. The wood-work is painted green, of a yellow tone, to match a pretty window scene in a Kate Greenaway picture, and the floor is covered with a fine weave matting. The furniture is mostly white, but one chair, painted green to match the wood-work, is very effective with a cushion of old blue plush. The window hangings are of blue and white French satine, and the spread for the bed, which is long enough to cover the bolster as well, is of the same material. Although this is properly a summer room, it may be made very comfortable and warm looking in the winter, by simply laying several black goat-skin rugs upon the floor.

A beautiful bedroom, designed during the past winter, is in pale blue and rich purple, a combination very pleasing and effective, if the colors are of just the right tone. The side walls of this room have panels of purple surrounded with pale blue, the ceiling is in blue, covered with silver cobwebs, and the wood-work is white. A rich purple rug covers the floor, and the bed-

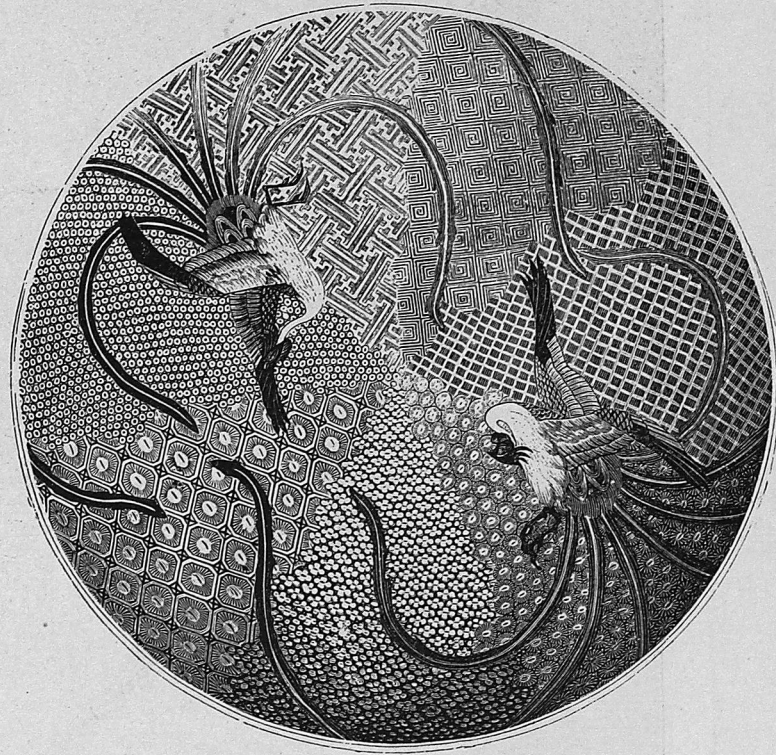
stead, is in brass with pale blue silk hangings. The dressing table is white, with brass mountings, as is also the chiffonier, cheval-glass and writing-desk. On the flap of the latter is a mat of purple plush, and small curtains of the same sliding on a brass rod, serve to hide the drawers. Cushions of purple plush adorn the wicker chairs, which have become the accepted chair in use in the bedroom, upholstered furniture like the carpet being now considered out of place in a sleeping apartment.

Another pretty room has paper in a light shade of old pink on the walls, the deep frieze showing large flowers in red and white. The bedstead has a cover designed by the occupant of the room, and it consists of a linen spread embroidered with clovers with their green leaves done in outline with silks and crewels. The bureau scarf, top of pincushion, etc., are done in the same pretty flower, in solid embroidery, and the window curtains are of dotted Swiss with figures in old pink. The floor is covered with matting and Japanese rugs in dull colorings are used.

The beauty of a bedroom does not consist in the costliness of the furniture and other appointments, but solely in their harmoniousness and suitability. An iron bedstead painted white, with canopy and spread of a pretty chintz, will look far better than a brass bedstead in a room whose other furniture is of a simple character. And yet there are people who will pay fifty dollars for a brass bedstead, and have nothing left with which to purchase the other articles which are indispensable in arranging a pretty room.

PSYCHE AND LOVE.

THE engraving represented on page 165 is a copy of the celebrated painting, "Psyche and Love," by the great French artist, Bougereau. We can conceive of no finer subject for the frescoing of a ceiling. Unlike some other pictures by the same artist, the figures in this particular composition are steeped in the most tender sentiment, and the picture is a realization of romantic, spiritual love, and might be also entitled "The Twin-Soul." There is a beautiful poetic grace in the gestures of the figures, the result of their own ecstasy. The subject would be also suitable for a tapestry wall hanging, and has, we believe, been copied for that purpose, in tapestry, for the decoration of a club house in a western city, by Casse, Lackey & Co., of New York.



ROUND DISH.—JAPANESE PORCELAIN.

THE Japanese stores in our large cities are particularly well stocked at this time. The articles of woodwork are well worth studying for the ingenuity with which they are joined and the minimum of material used with reference to strength and endurance. As shown in fine and costly productions in lacquer painting and porcelain jars and cloisonne, the Japanese artisans are as capable of elaborate ornamentation as of the simplest delineation. Japanese importations furnish us with things outré, choice, suggestive, odd as fanciful decorative features, whilst sufficiently peculiar in themselves as to run no risk of being taken as representing the owner's specific tastes. What is very suggestive in Japanese color designs is the spell with which masses of ornament are balanced, though in an isolated, disconnected manner, and the exquisite play on tones of the same color.



PSYCHE AND LOVE.—DECORATIVE PANEL AFTER BOUGEREAU.